6:Thomson K-3 (1883-1884)1887
FL12 Masai FL12

opened a vein and drank the blood fresh from the animal. This proceeding of our voracious young friends was a wise though repulsive one, as the blood thus drunk provided the salts so necessary in the human economy; for the Masai do not partake of any salt in its common form. This sanguinary draught concluded, they proceeded to gorge themselves on the flesh, eating from morning till night—and keeping their cook steadily at work. The half-dozen men were quite able to dispose of the entire animal in a few days, and then they returned to the kraal to resume the milk diet.

If they lived an ascetic life in the matter of food, they could not be said to do so in other ways. Life in the warriors' kraal, as may easily be conceived, was promiscuous in a remarkable degree. They may, indeed, be described as a colony of free lovers. Curiously enough the "sweetheart" system was largely in vogue, though no one confined his or her attentions to one only. Each girl, in fact, had several sweethearts, and, what is still stranger, this seemed to give rise to no jealousies. The most perfect equality prevailed between the Ditto and El-moran, and in their savage circumstances it was really pleasant to see how common it was for a young girl to wander about the camp with her arm round the waist of a stalwart warrior.

Till a war-raid was planned, Moran, our interesting *protégé*, found he had nothing to do but make acquaintances and amuse himself with the girls. His cattle were looked after by some poor menials, and though the kraal was stationed near a dangerous neighbour, yet no fighting took place. It was, however, a rule in the warrior kraals that no fence for protection was allowed, hence the utmost vigilance had to be exercised. Moran thus in the course of his duty had frequently to act as watch. At other times he practised various military evolutions, and he kept up his muscle by the peculiar mode of dancing described in the Taveta chapter. Unlike negro tribes, they led what might be called a serious life. They had no rollicking fun, no moonlight dancing, no lively songs, no thundering drums. No musical instrument whatsoever enlivened the Masai life, and their songs were entirely confined to such occasions as the return home from a successful raid, or the invocation of the deity. As soon as darkness fell upon the land the guard was appointed, the cattle milked, and everything hushed up in silence.

Shortly after joining the kraal, Moran was called upon to record his vote in the election of a *Laiguna* and a *Lygonani*.

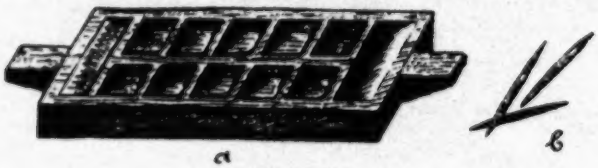
/31 cont./

517 For the most part an atmosphere of dullness and boredom lies
535 over the kraal of the married (eng an el moruak). Only on moon-
[533] lit evenings /32/ do the women amuse themselves with song, es-
pecially if a few warriors are there on a visit and give the impetus
for the gaiety. Women and warriors dance in separate groups.
For dancing the women station themselves in a row, move forward
a short distance, then make a "right turn" and, with short steps,
dance in a row back to the former place. The married men dance
only on festive occasions, but by themselves. The text of the
accompanying song naturally refers to the life prevailing here.

517 Otherwise quiet prevails in the family kraal after darkness has
521 set in; in good weather the people will sit for a while in front of
513 the huts, silently or softly conversing, and go to rest already at
8:00 o'clock or 8:30.

621 Even 12-14 years ago, before the Masai lost their huge
592 livestock-holdings in two great epidemics, each family had its
178 own kraal; now, on the other hand, almost everywhere several
233 families live together.
791 In the morning life begins around 6:00 o'clock, at which time
512 the women fetch the quite young calves from the compartments
[462] and take them to the cows, where they remain for the driving out
[233] to pasture. At daybreak the milking commences, for which all
[234] the women appear. After it is finished, breakfast, consisting of
264 fresh milk, is taken. Milk, soups, and thin porridge are drunk
[512] from gourd bottles; foods of greater consistency are put in the
[262] mouth with the fingers. Meat is partially cut up with a knife and
[415] completely torn into bits with the teeth. The hands are not washed
[412] before a meal. Smacking and belching while eating show good
breeding. Men and women eat apart and have their separate
vessels for eating and drinking. Those of the latter are shared by
the children. If the man wishes to eat in the hut, the woman has
to leave it beforehand.

512 /36 cont./
[264] At one o'clock in the afternoon, the noon meal is eaten, after
[462] the men who have looked after the cattle in the pasture have
[517] returned. After the meal one takes a nap, plays a little game,
524 or picks up some manual work (making articles of clothing or adornment, clubs, gourd bottles, etc.). The principal game



a b

Fig. 8. 3/10.

of the Masai is the board game (en dodoi, en dodo) (Fig. 8). Two rows of six to ten depressions or compartments running side by side in a longitudinal direction are carved into a thick board about two feet long. The rules of the game are as follows: the board stands between two players; to each of them belongs the row facing him (ol mátua, el mátuan). Now each one places in each compartment (en qurtóto, 'n qurtót) of his row four stones (os sólđ, es sóldo) (2).

2. One uses for this round river-pebbles or the fruits of the ol gúlaŋgulu (Caesalpinia Bonducella Roxb.).

The player who starts takes the four stones out of one of the compartments of his row and puts one of them into each of the next compartments to the right. From the compartment in which he placed his last stone and in which there are now five, he removes these and, as before, places them in the next compartments, whereby he passes from his own row to that of the opponent. He proceeds in this manner until the last of the stones taken from a compartment happens to fall into an empty compartment.

/120 cont./ If they
181 spare women and children in war, it is not out of compassion, but
[567] solely in order to make them useful as slaves, whereas the Masai do not keep such. In general one cannot attribute to them a lasting vindictiveness toward their own kind. The Masai only in part possesses the courage attributed to him. Their extraordinary impudence often makes them appear more courageous than they really
[593] are. Their sensuality equals that of most East African tribes. The
[837] wife is at the disposal of every man who belongs to the age class
[561] (both ol boror and ol adji) of her husband and desires her. It is
593 obvious that, as a result of such conditions and in conjunction with the prevailing polygyny, there can be no question of a proper family life in the higher sense. For her own husband the woman is especially the labor force that he needs for household and livestock management and the means of fulfilling his wish for as many progeny as possible. Accordingly her treatment depends on how she measures
562 up to these tasks. Moderate beatings are not uncommon, but rough
461 treatment almost never occurs. In contrast to the men loafing
[462] about lazily, the women are busy all day long. For the married
[517] women there are scarcely any amusements except dance and song; they had their share of them before their marriage, when they could have their fling in the warrior kraal. In public life, as well as with respect to her own husband, the wife has no rights. Of course the Masai woman does not regard her servile position as such. She knows nothing else, and fortunately one does not miss a comfort that one
562 does not know. As soon, however, as she is transplanted from her
461 own tribe into a foreign one through kidnapping in war, her willing-
178 ness to work immediately comes to an end. The less oppressive
177 her new position is, the lazier and at the same time more demanding she becomes. She suddenly regards herself as too good to work, and her desire for clothing and adornment often increases immeasurably. /121/ Accordingly, her interest in the household becomes less to the point of disappearing and her passion for amusement great. The reason for this phenomenon undoubtedly lies in the fact that she regards life among the hated and despised el mEg as a disgrace and the work required of her by them as an insult inflicted on her.

/124 cont./

151 proved by the fact that they prepare the ground plan of the huts, the
[804] wire spirals and wire rings serving for adornment, etc., without mechanical measuring devices. For the same reason one recognizes their sense of symmetry in their weapons.

151 Following the Holmgren zephyr-yarn procedures, I examined 87
125 Masai, and, to be sure, 46 men and 41 women, on their sense of color. The test showed that of all only one man had "weak color sense," all the others, on the other hand, had "normal color sense."
[822] Here too the symbolic significance of the colors should be considered: black = calm seriousness, red (blood) = war, green = peace, variegated, and, to be sure, especially in the combination of red and white, expresses joy, gaiety, but also frivolity and fickleness.

Photographs of objects known by them they perceived correctly, those of persons known by them not at once, but always only after longer observation. Often the perspective foreshortening of an object in the photograph was incomprehensible to them; they regarded such a one as incomplete.

153 Their powers of orientation in the region and their memory for
151 paths once taken or stretches of land traversed are excellent. Their
153 memory for numbers seems to be better than that of most tribes in the
802 interior of East Africa, since, unlike the latter, they do not use
[211] mechanical aids such as notches in sticks, knots in string, etc. Their power of conceiving numbers does not seem to go beyond five; only a few could recognize at a glance the correct number of more than five objects placed before them.

53 Their feeling for plastic art is shown by the rich and not unhand-
• 517 some adornment, the handsome forms of their weapons, the painting of the shields, the decoration with cowrie shells and beads on utilitarian objects and clothing. Representational art is unknown to them. A feeling for music is completely lacking; their singing is arbitrary and without rules, the main thing in it is the text and the alteration in the vocal execution. They do not have musical instruments, for the antelope horn of the summoner to legal proceedings serves only to attract the attention of the people through loud noises. The following is a
533 common song to accompany the dance (1):

1. Recorded by Herr Stabsarzt /staff physician/ Dr. Skrodzki.